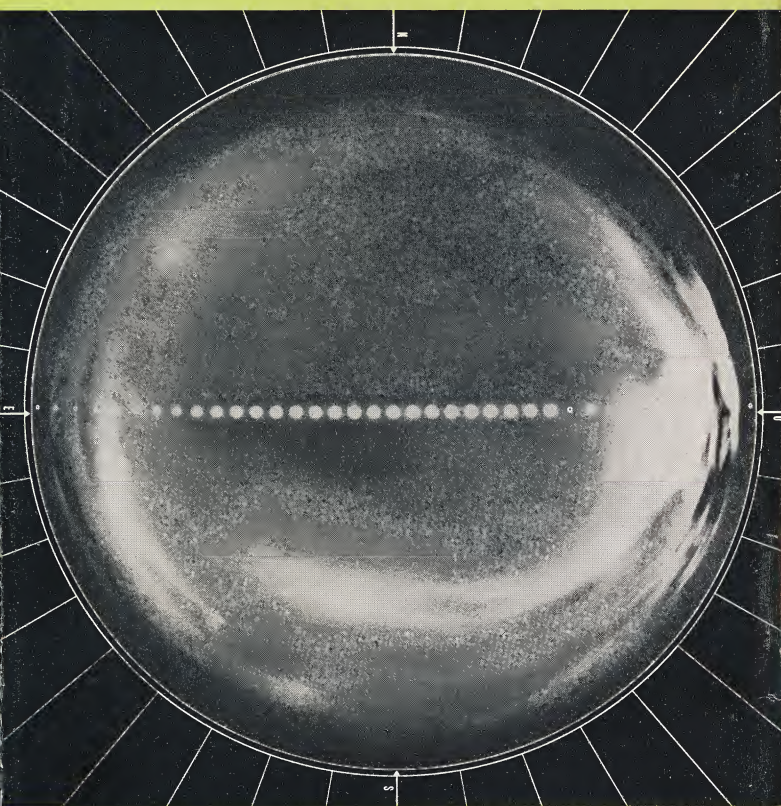


The SINAR has proved its worth in all degrees
of heat and cold



SINAR shots of the sun's orbit at the South Pole



and at the Equator

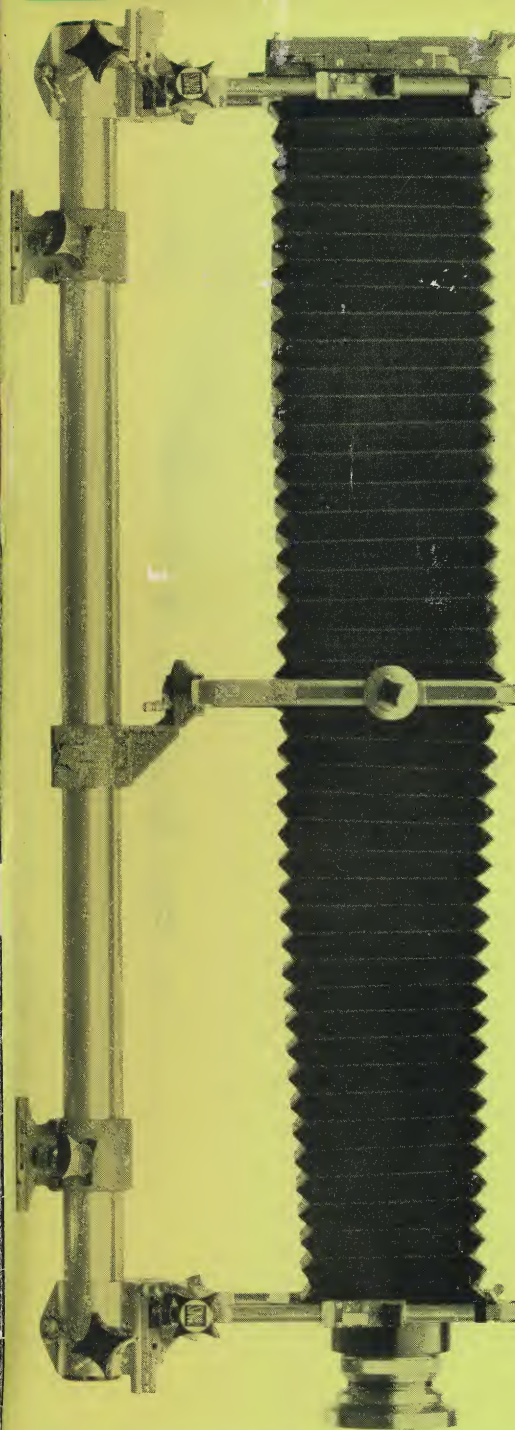
Photographs by Emil Schulthess

PAILLARD INCORPORATED
1900 Lower Road
Linden, N. J. 07036

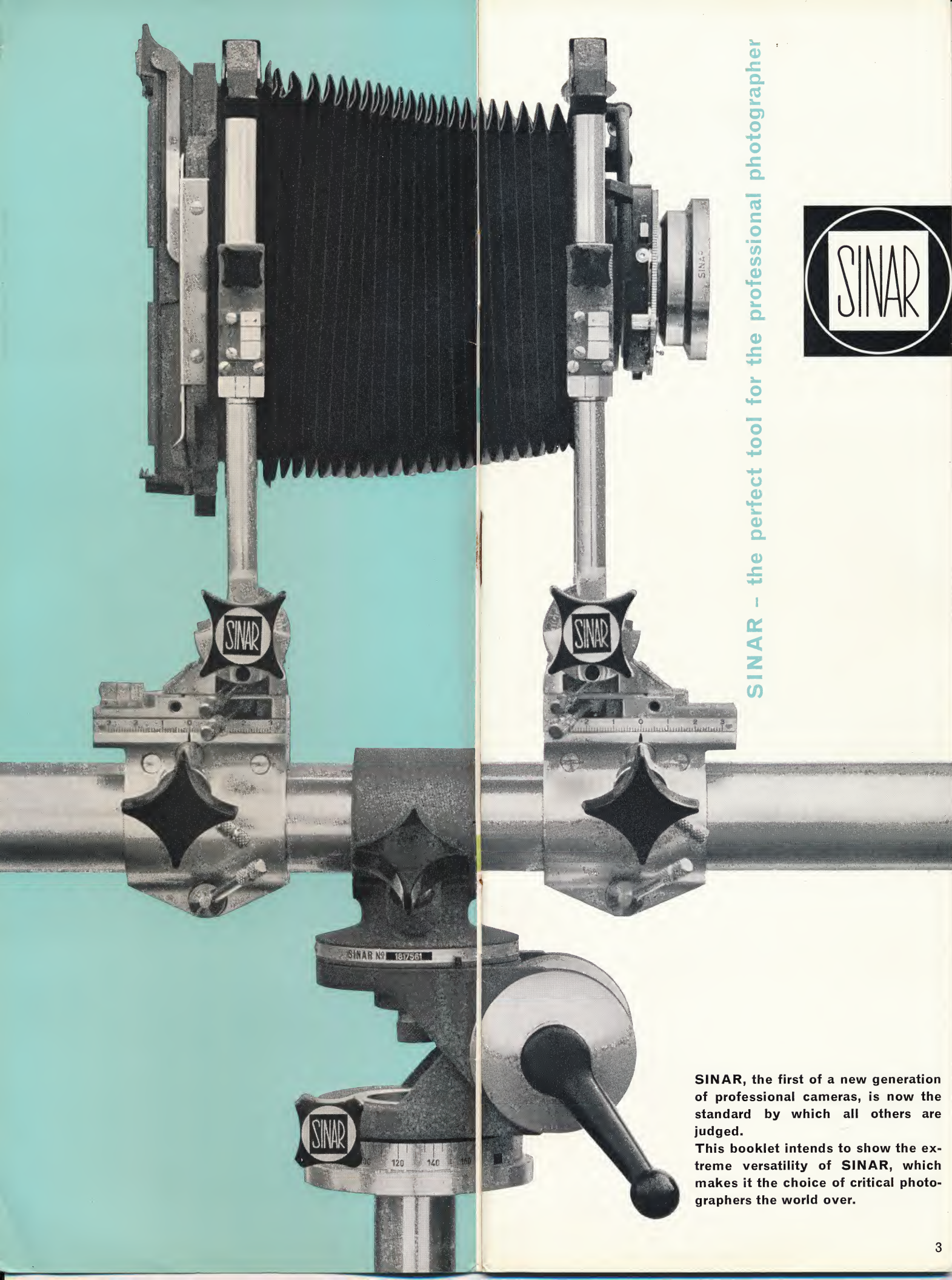


Printed in Switzerland 5.65.12 (R)

SINAR - the perfect tool for the professional photographer



HE 4



SINAR – the perfect tool for the professional photographer



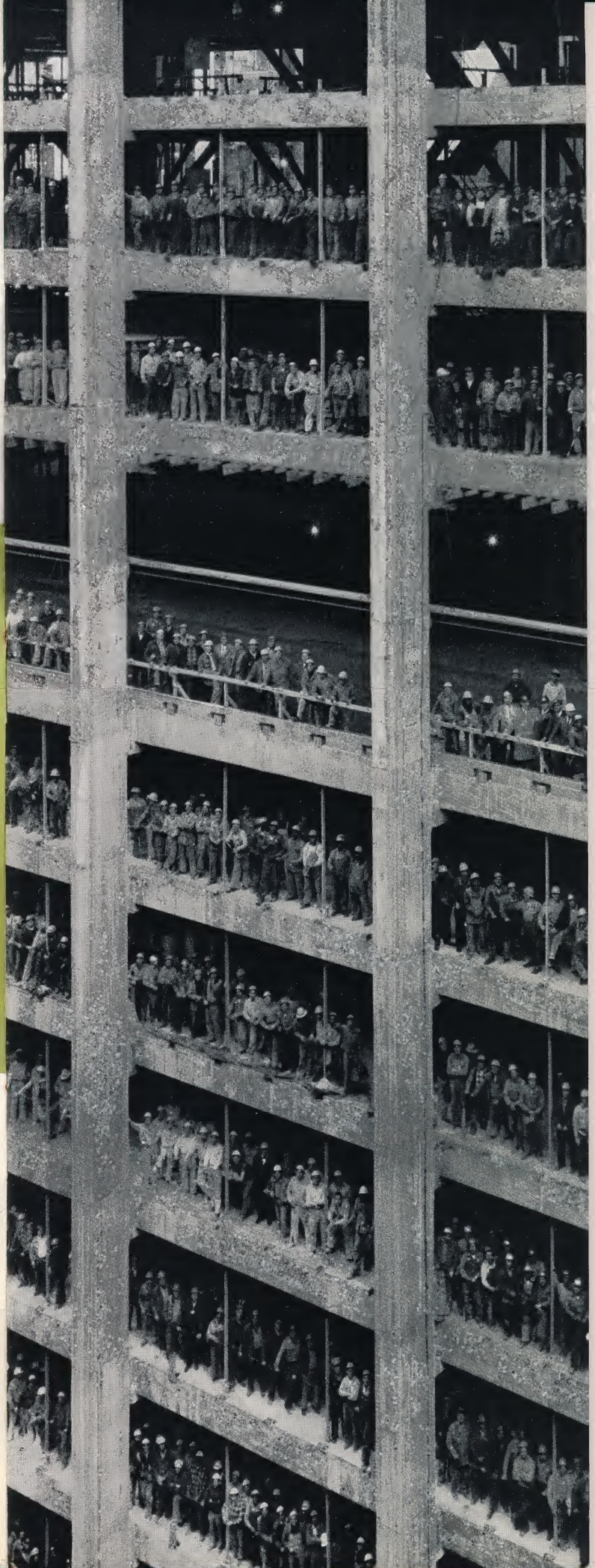
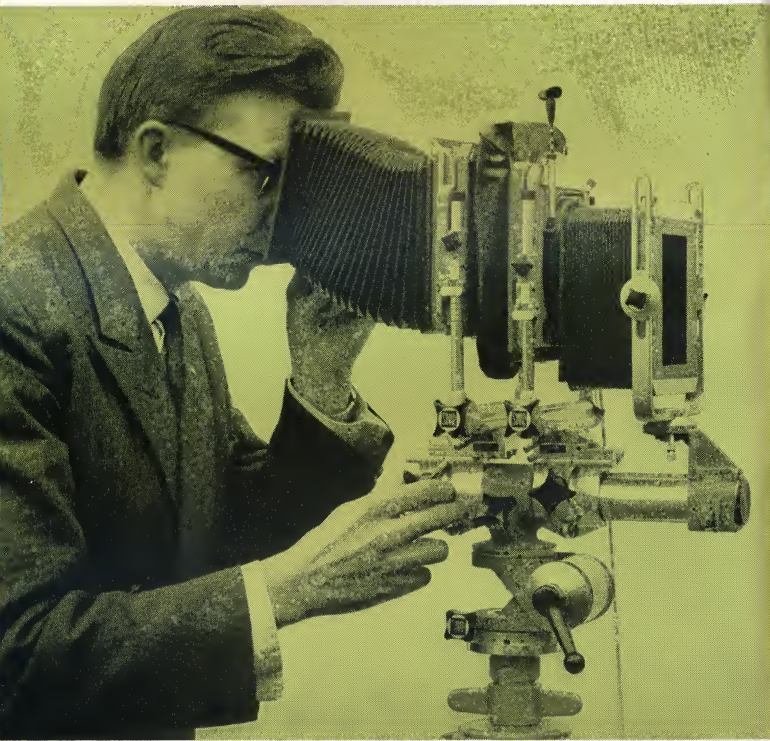
SINAR, the first of a new generation of professional cameras, is now the standard by which all others are judged.

This booklet intends to show the extreme versatility of **SINAR**, which makes it the choice of critical photographers the world over.

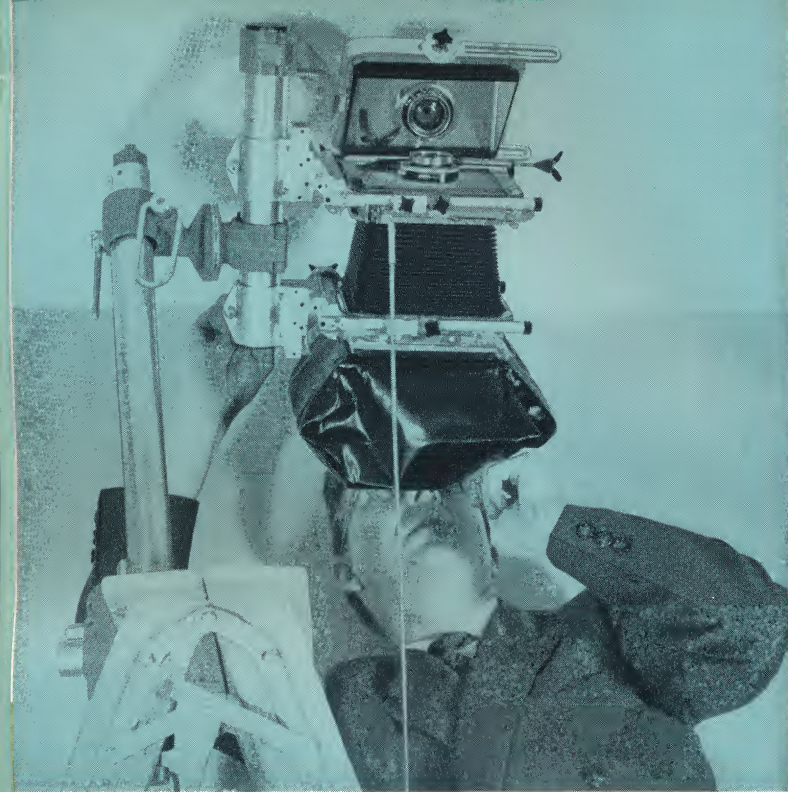
High efficiency in extreme wide angle work

The flat frames, the wide angle bellows and the **SINAR** Swing System combine to produce unsurpassed wide angle efficiency. The compendium adjustments are positive even in wide angle work.

When using the shortest extension the bench holder still remains between the frames, giving simplicity of operation and perfect balance. Recessed lens panels are unnecessary, providing easy access to lenses as short as 58 mm.



The "model" costs on this shot were more than 10,000 dollars (£3,500), calling for a camera of absolute reliability.



Greater range with the SINAR

The combined effect of the all-purpose clamp and camera holder, the front surface mirror, the reflex focusing magnifier, an extremely short optical bench (only 6 ins.), a focusing magnifier, aperture control, and the choice of right or left hand operation makes it possible to set up the SINAR in positions which are often impossible with other makes of camera. For the expert this can be decisive.

6



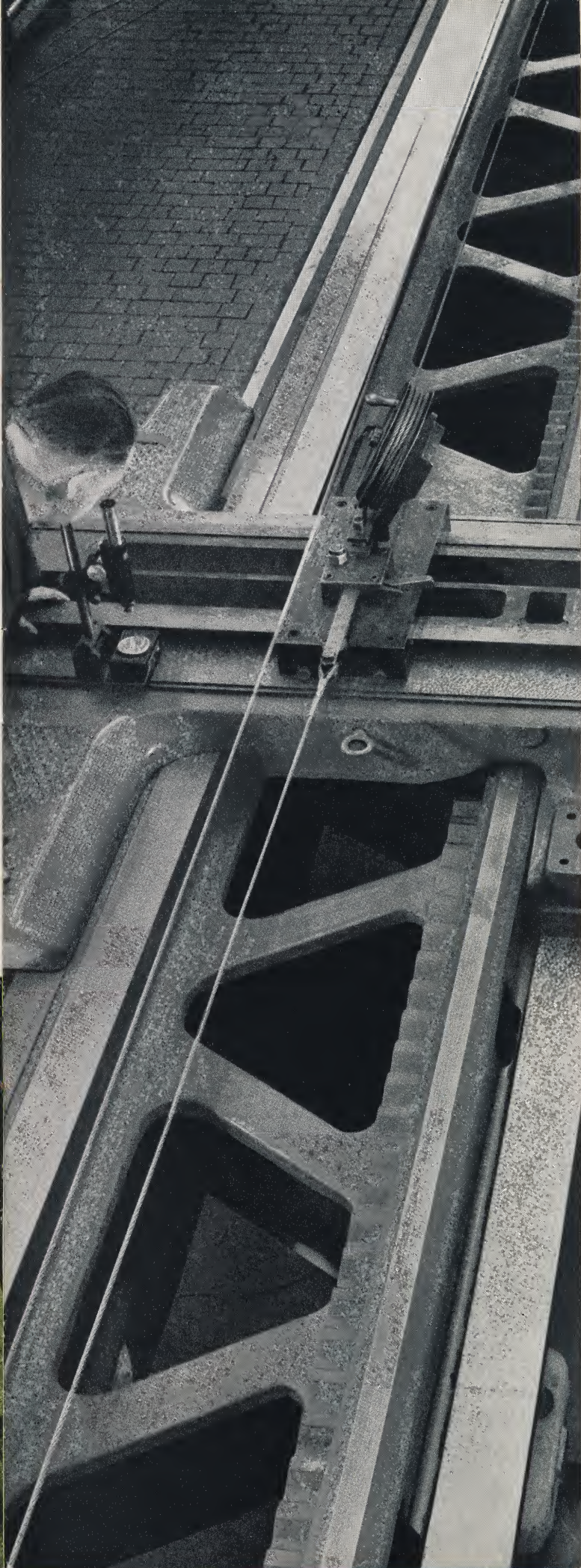
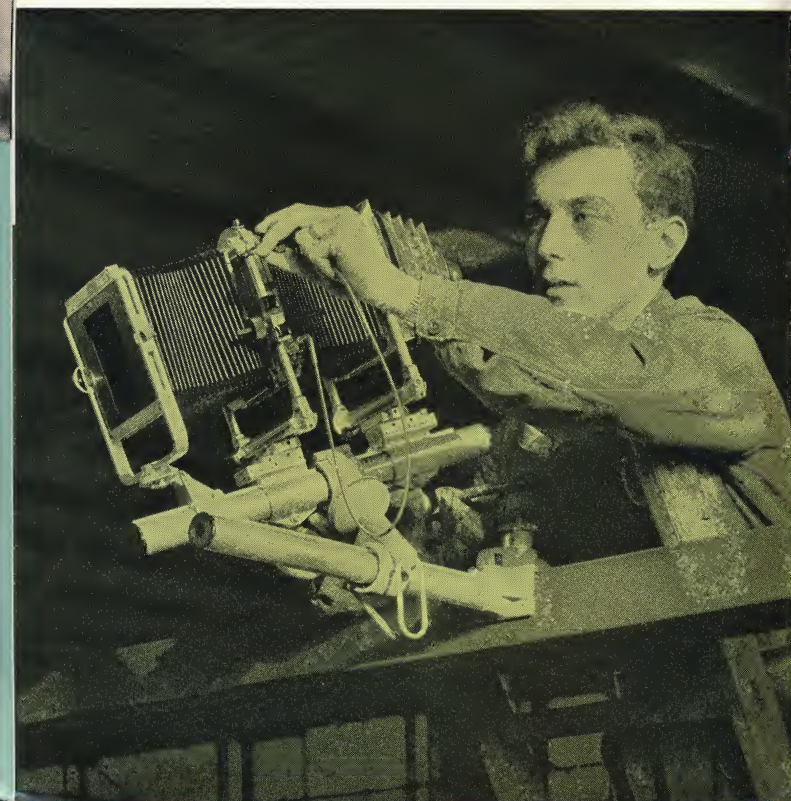


SINAR eliminates the need for conventional camera positions

The all-purpose clamp and the light weight of the camera itself, enables the **SINAR** to be set up even in an overhanging position. In such difficult situations, the **Rear Set Diaphragm** and **SINAR Automatic Shutter** make focusing much easier and reduces the chance of error. A field lens (Fresnel) may be sandwiched below the ground glass to increase edge illumination.

The design of the **SINAR** protects it from dust and moisture, as well as from knocks and hard usage. The locking devices on the camera incorporate a braking principle. The commercial and industrial photographer, particularly, will value these features, since they will allow him the greatest choice of position in obtaining dramatic effects.

8

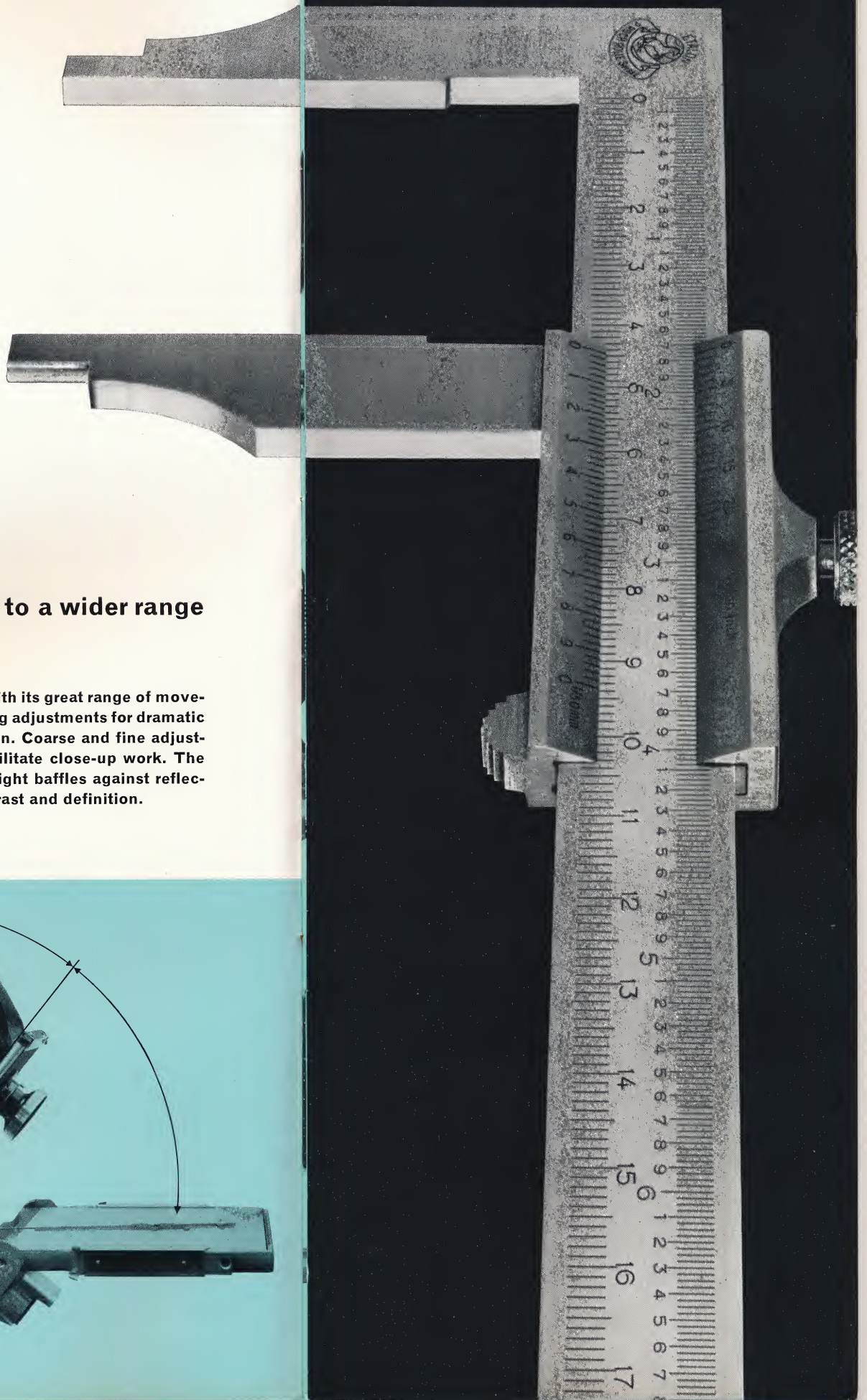
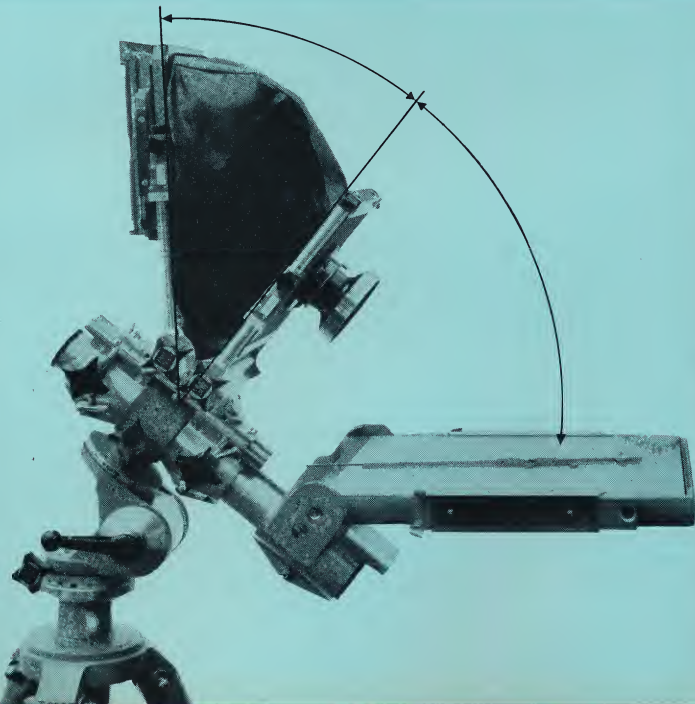




"Effects" – thanks to a wider range of swings

The SINAR Swing System, with its great range of movements, allows extreme focusing adjustments for dramatic effects, such as this illustration. Coarse and fine adjustments on all three frames facilitate close-up work. The camera interior is fitted with light baffles against reflections, thereby improving contrast and definition.

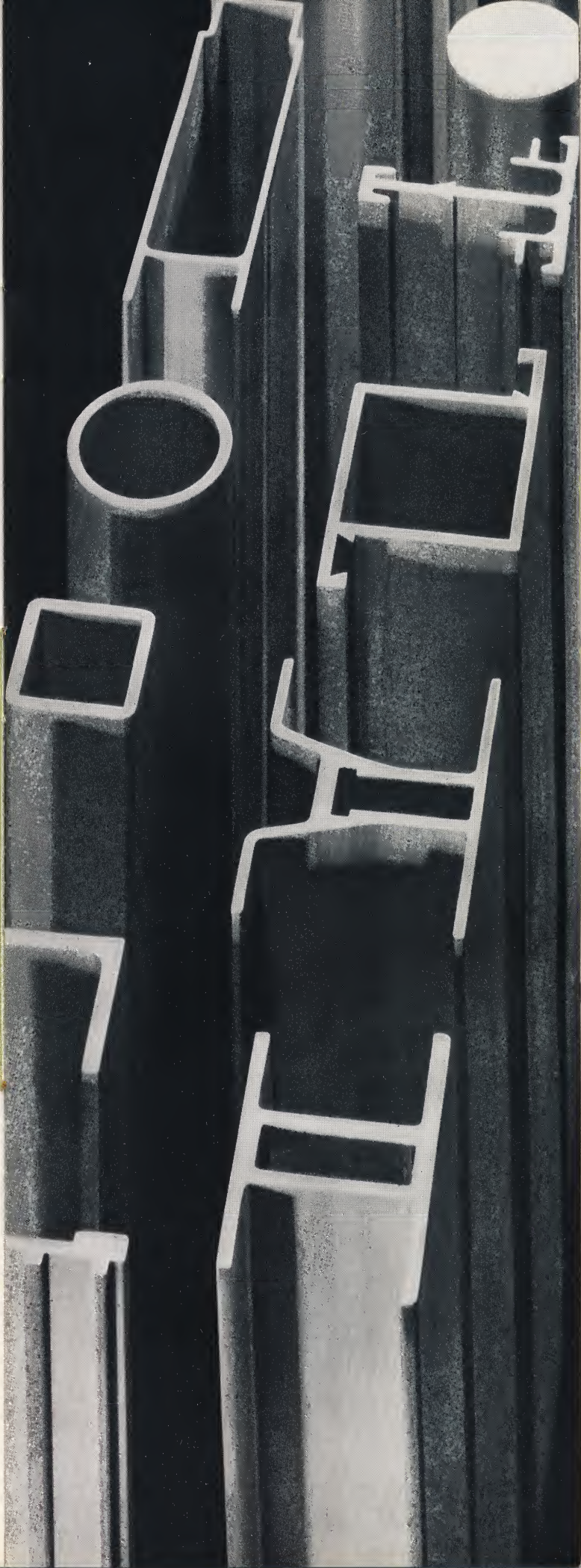
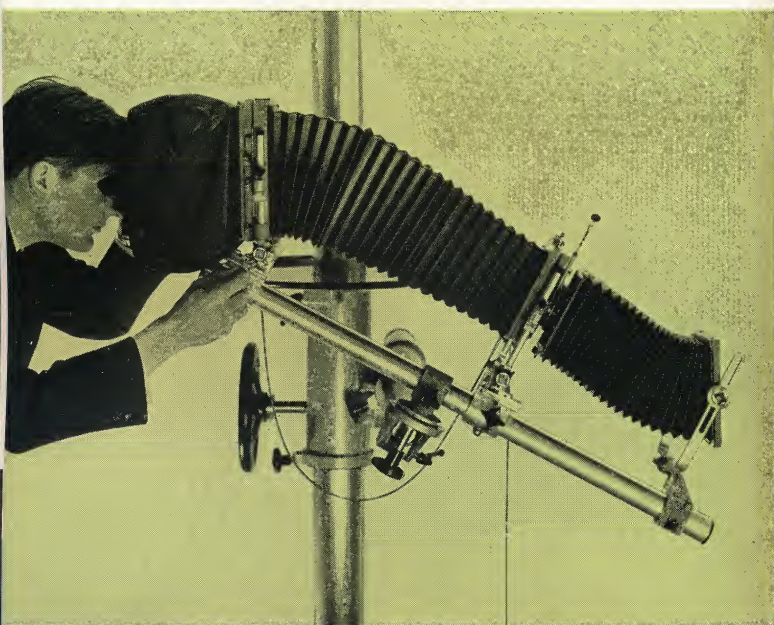
10



"Overall definition" without converging lines

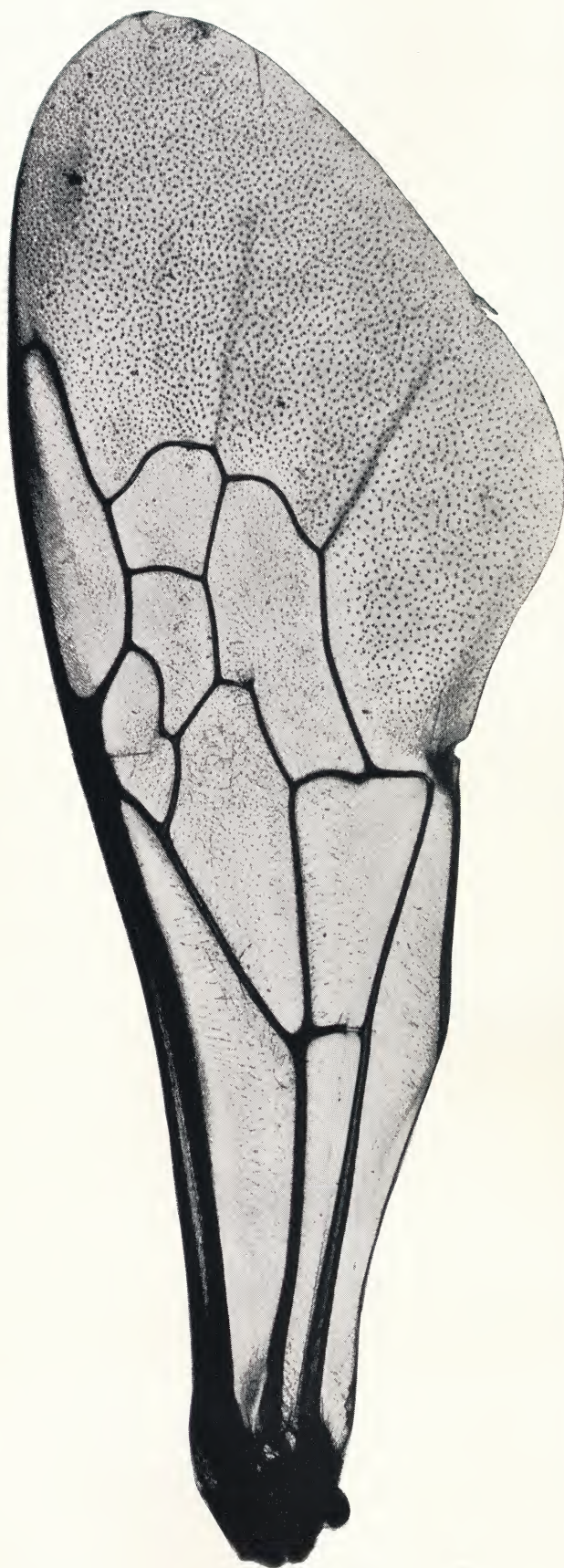
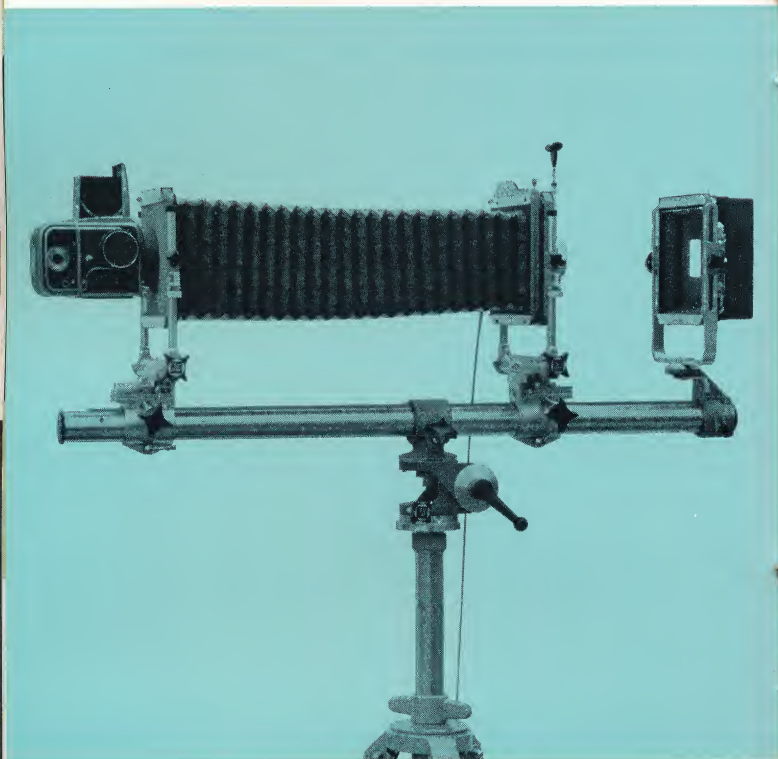
Every camera setting can be locked individually and this facilitates systematic focusing. The lens hood positively follows the viewing axis in all positions of the camera. As the lens hood is supported separately on the optical bench, the lens mounting is not subjected to any additional strain. Thus the frames always remain parallel and vibrations through the compendium are eliminated. Even the ground-glass screen exerts no pressure on the frame. The optical bench can be lengthened as desired (in extensions of 6, 12 or 18 inches).

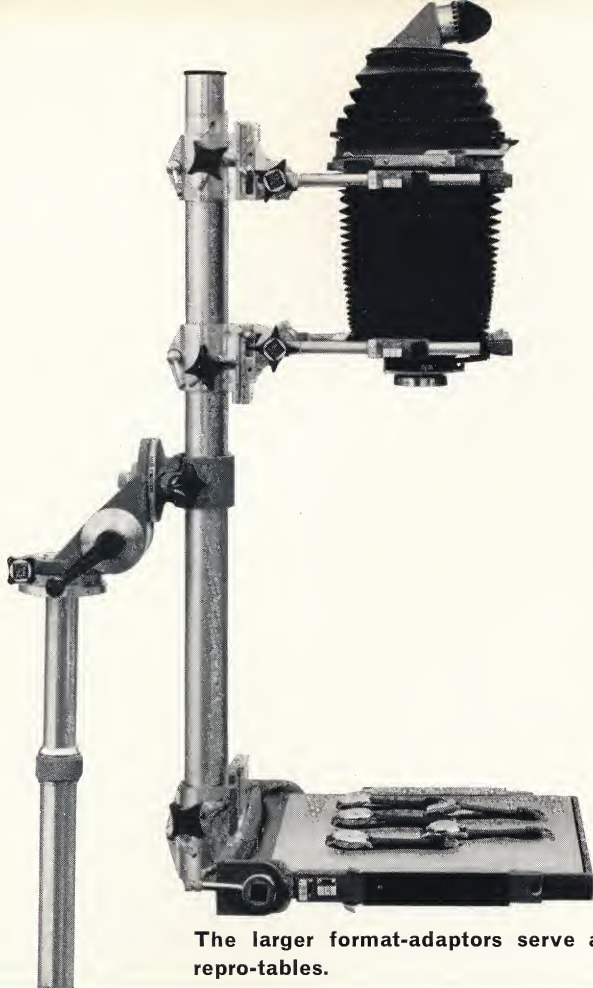
So the SINAR provides a perfect solution to the problem of "overall definition without converging lines."



Photomicrography, microphotography ...

... with transmitted or reflected light, in vertical or horizontal camera positions. The exact alignment of subject and camera produces sharper definition (on the principle of the repro-camera). Can also be used as bellows for single-lens reflex camera.



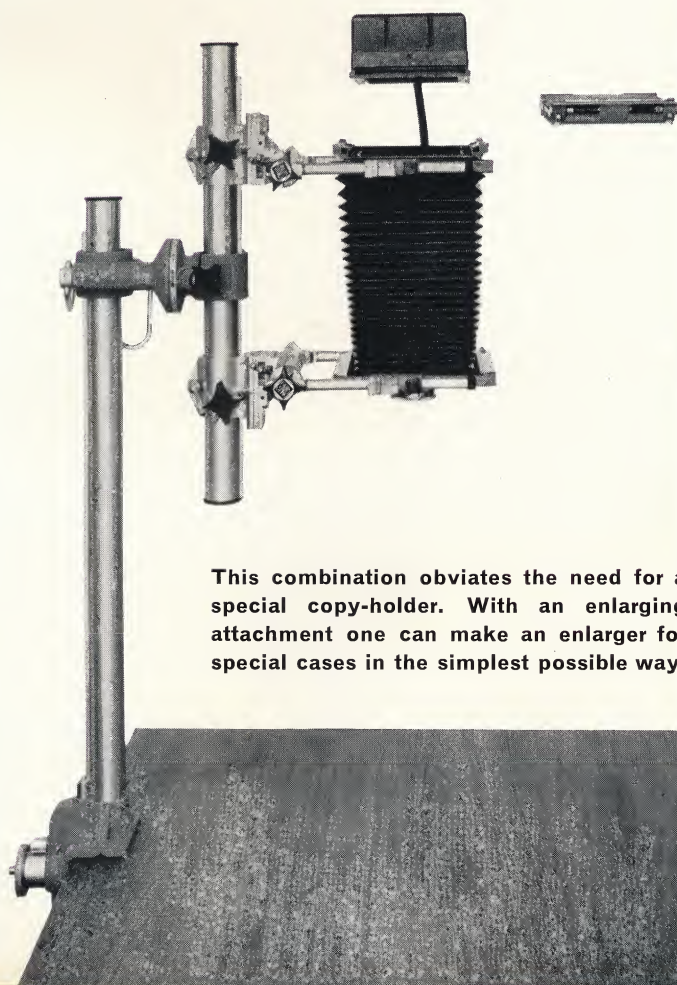


The larger format-adaptors serve also as repro-tables.

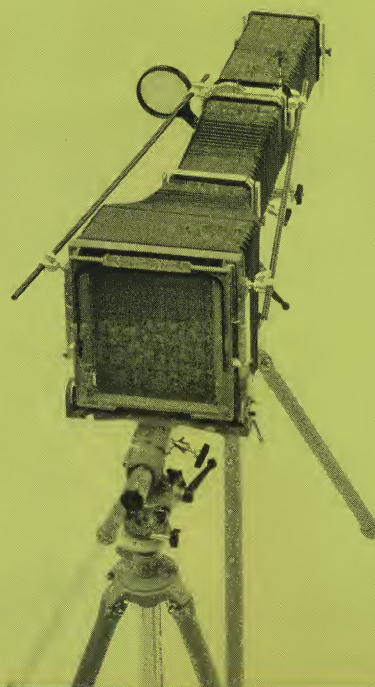


For colour separations and test shots

built-in registration pins, multicolour plate holders and stabilizers are available for the $18 \times 24 - 8 \times 10$ adaptor. Thus the SINAR achieves mechanically what the Apochromatic lens makes possible optically — precision registration.



This combination obviates the need for a special copy-holder. With an enlarging attachment one can make an enlarger for special cases in the simplest possible way.





Multiple exposures ...

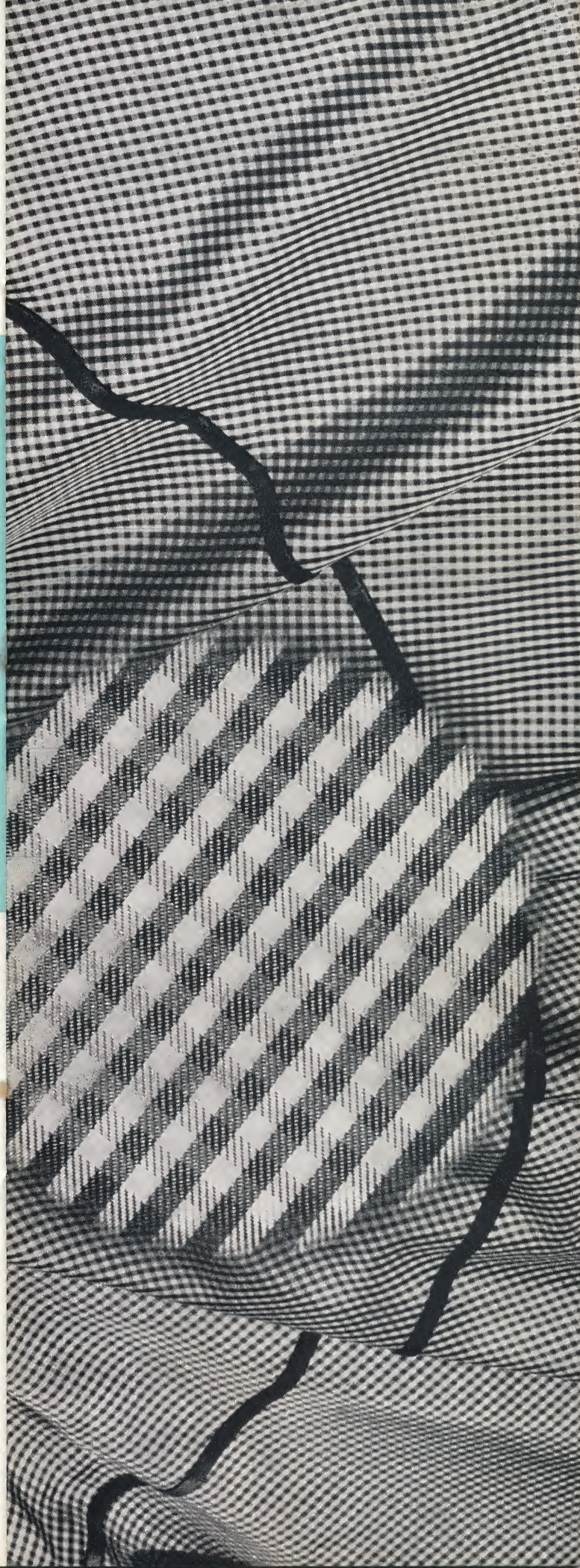
... for photomontages and trick shots (especially with colour film).

This set-up is also suitable for duplicating colour transparencies. Graduated scales for every inclination. Centimetre scales for all movements. Six fully visible spirit levels for every vertical and horizontal plane.

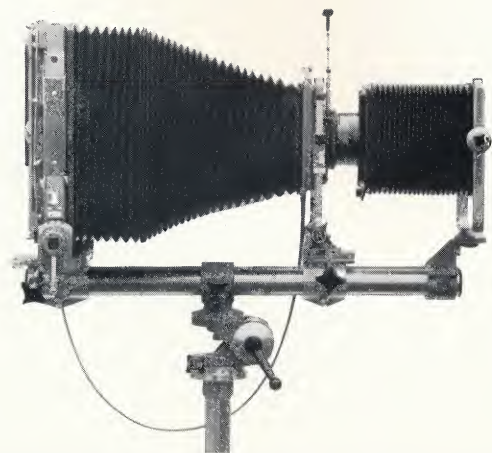
Precise click-stop zero positions for all swing, cross and rising movements.

Millimetre scale for the fine adjustments.

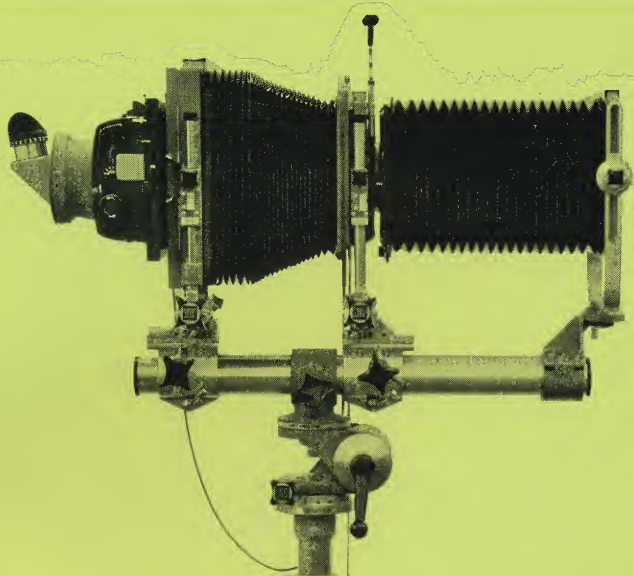
Frames remain exactly parallel even in the case of very steep inclinations. The camera can be swivelled in the tripod head as desired. The compendium swivels too, so it does not need re-setting. With these fine features, the camera puts no limit on the creative ability of the photographer.



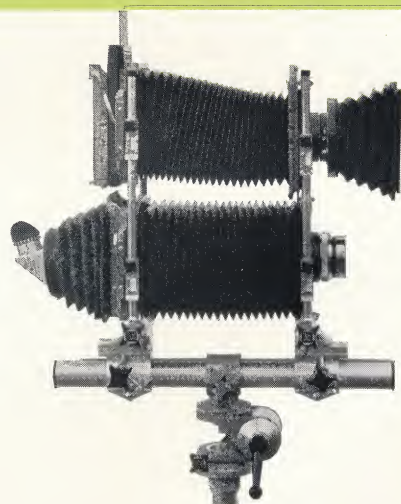
Instant operation



High speed "make-ready" for all formats up to 18×24 — 8×10 . The pre-set, self-cocking **SINAR** Shutter and the Automatic Diaphragm, also pre-selected, are controlled by the insertion and removal of the plate or film holder.



Still faster for 6×6 and 6.5×9 with the rapid adaptor. Automatic negative holder slide. Protection against accidental movement of the negative holder. Vertical ground-glass viewing. The automatic devices put no limitation on the camera movements. The rapid adaptor back couples with the **SINAR** Automatic Shutter and Diaphragm.



Highest speed of all through the double-lens combination up to 9×12 — 4×5 . Vertical ground-glass viewing.

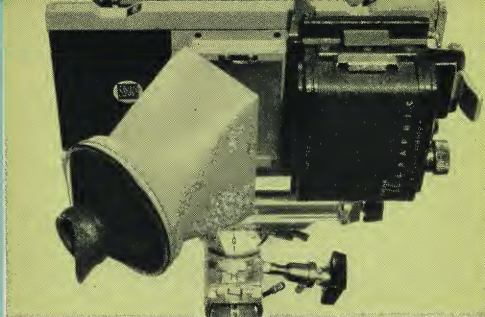
In all cases: Unlimited choice of focal length.

Viewing along the axis of exposure.

Aperture and shutter control from behind the camera, and along the viewing axis, whilst the photographer stays at his viewpoint.

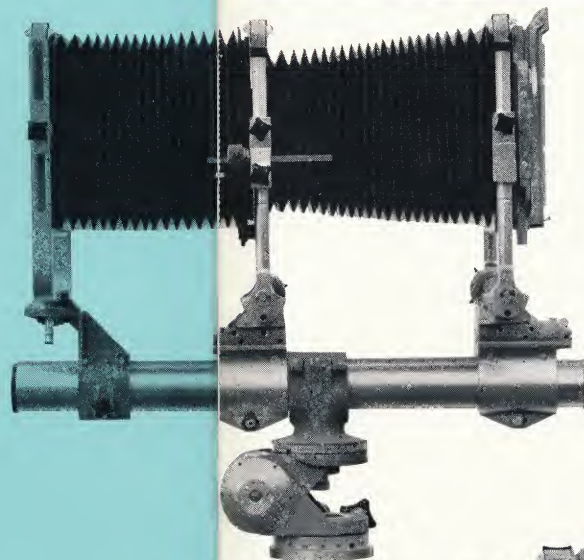


Rapid Adaptor

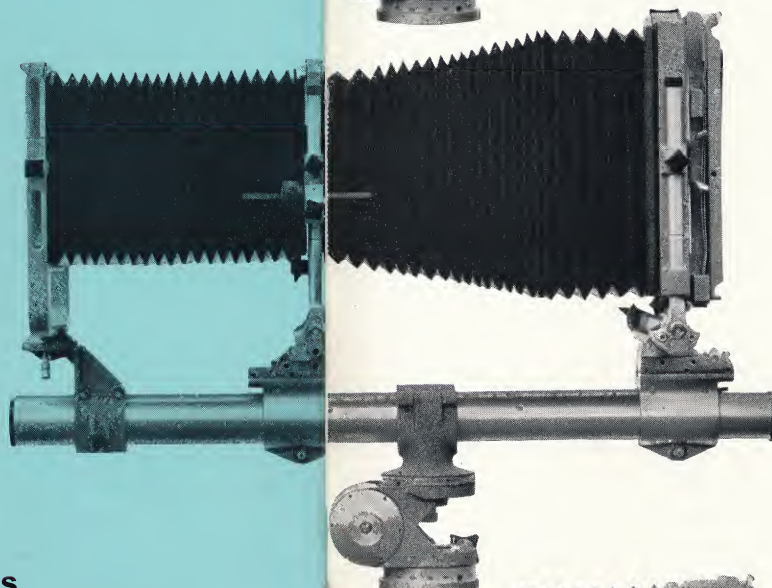


2¼ × 3¼"
6.5 × 9 cm
2¼ × 2¼"
6 × 6 cm

These formats can also be used with special roll-film holder in the 9 × 12—4 × 5 back.

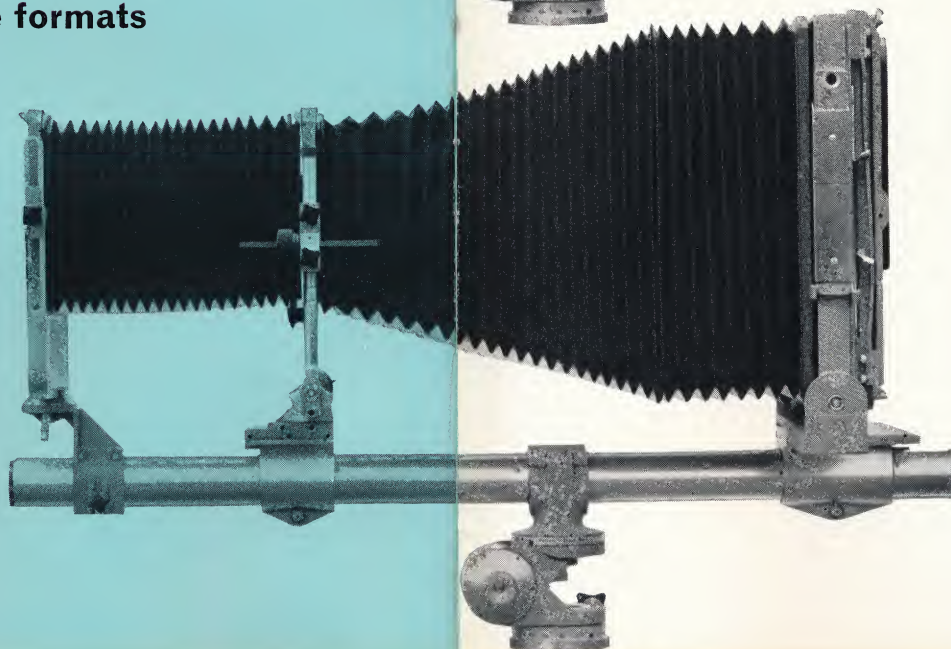


4 × 5"
9 × 12 cm
and smaller



5 × 7"
13 × 18 cm
and smaller

Interchangeable formats

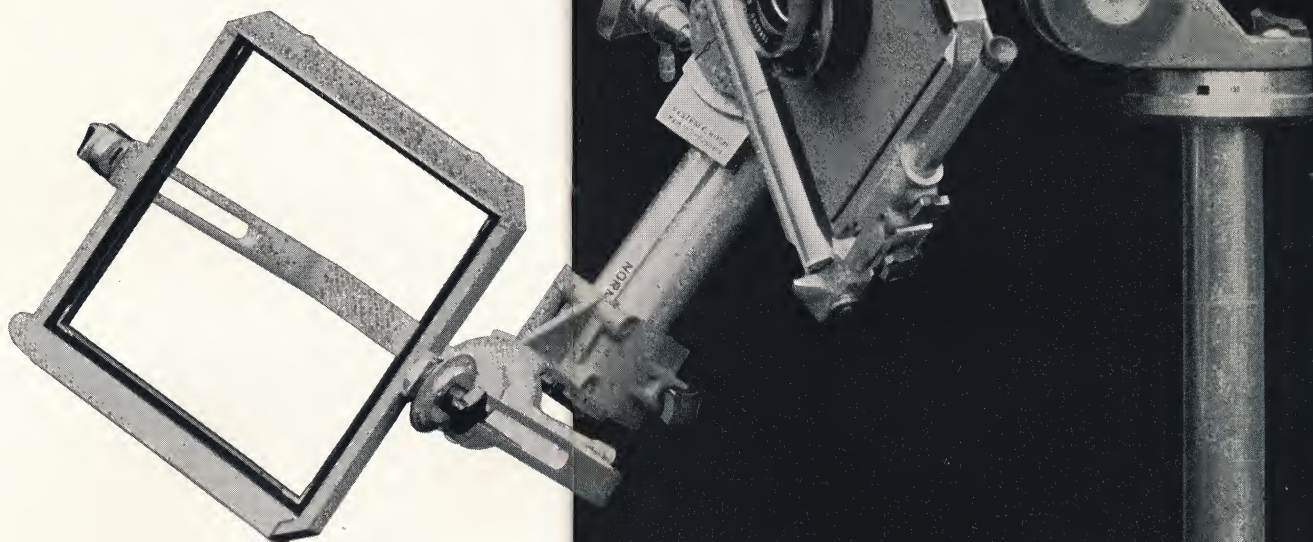


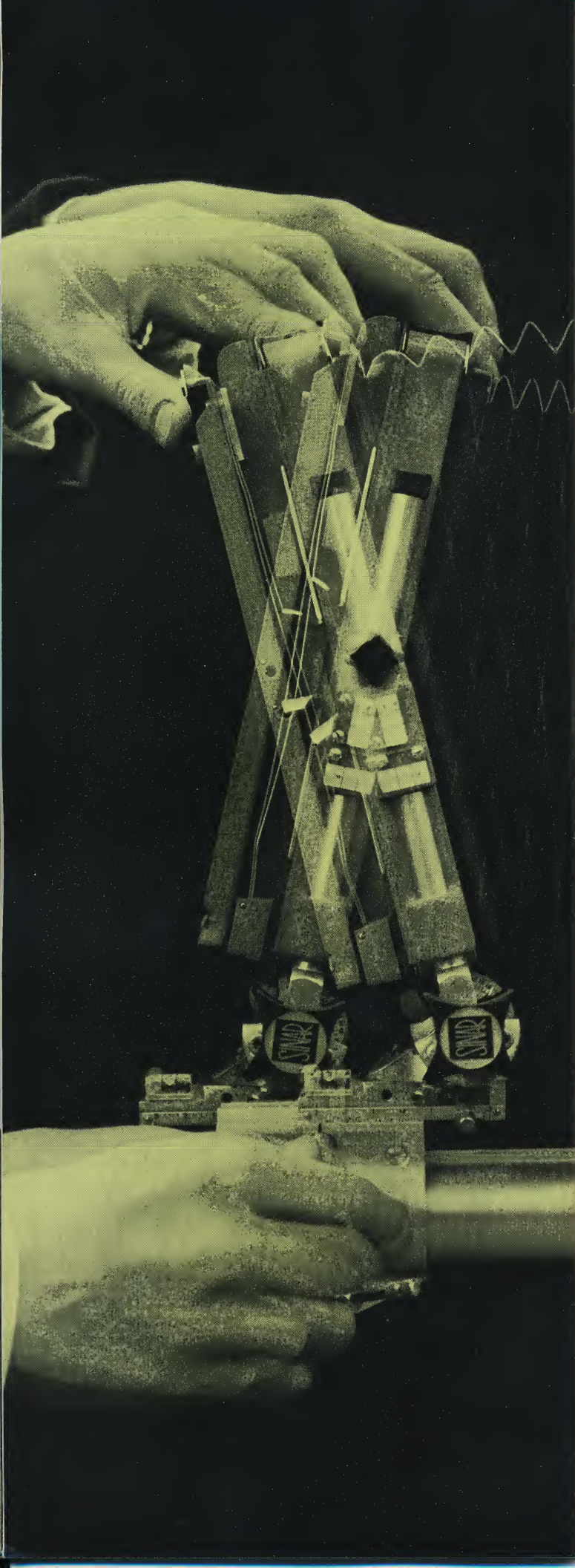
8 × 10"
18 × 24 cm
and smaller

**The SINAR mechanism
sets no limit to the possibilities
of modern lenses**

It may well be that the set-up shown here is an absurdity from an optical standpoint. Yet it is necessary to show that every individual movement can be taken to the extreme. There are no mechanical limitations whatsoever in the SINAR, which will allow the photographer the full benefit of both the lenses of today and the future.

SINAR'S combination of camera movements ensures that it will be able to meet all developments in photo-optics. This gives the professional photographer confidence that he has chosen the right camera, when he selects a **SINAR**.





The SINAR Swing System

The SINAR could also be equipped with conventional nodal point swinging—but, in recognition of its limitations, here too the designers of the SINAR have branched out in a new direction.

The SINAR Swing System with its extreme range was developed because it offers more advantages than centre-swinging, without any of the drawbacks of that system.

Here is the technical explanation.

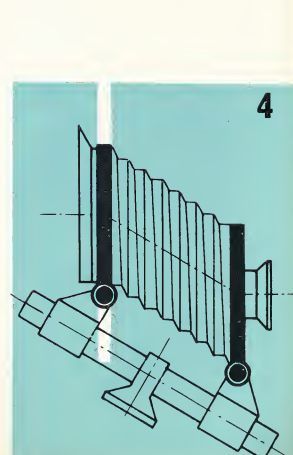
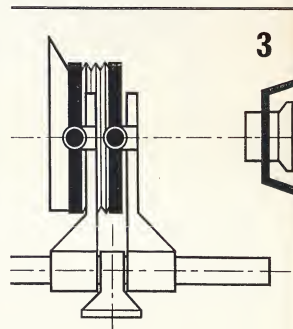
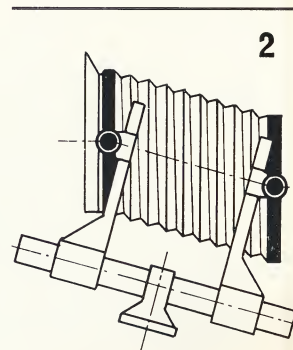
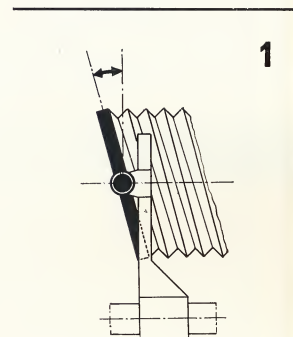
Because it must still be possible to insert the plate or film holder for a horizontal format, the range of centre-swinging is limited to approx. 30°.

Therefore centre-swinging limits the inclination of the camera to approx. 30°.

The amount of play necessary for focal plane adjustments is thus finally reduced to nothing as the camera inclination increases. If, with certain cameras, a further upward or downward movement is made, the focus is altered too.

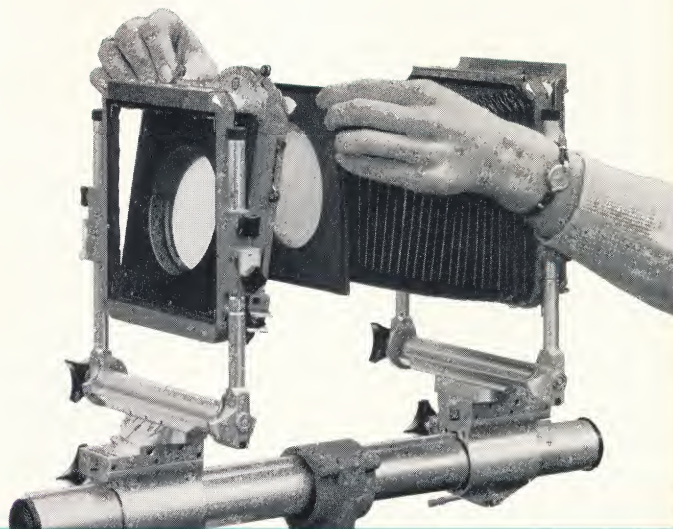
With centre-swinging the depth of the frame often causes trouble in the case of short extensions and also impedes the swivelling of the camera. To compensate for these drawbacks it is usual to employ recessed lens panels—which in turn lead to further focusing difficulties, and also often prevent the use of the compendium with short extensions. In these cases the centre-swinging system is detrimental to the wide angle efficiency of the camera.

The SINAR Swing System can be managed like a centre-swinging one (see illustration on the left). Its angle of inclination can, however, be increased right up to the limit at which full use can be made of the possibilities of the lens. Thanks to the flat frames, a recessed panel is not needed even with the shortest extensions. Therefore the SINAR is easy to operate with the compendium too. The SINAR Swing System frees the expert from mechanical limitations and enables him to take full advantage of every type of lens.



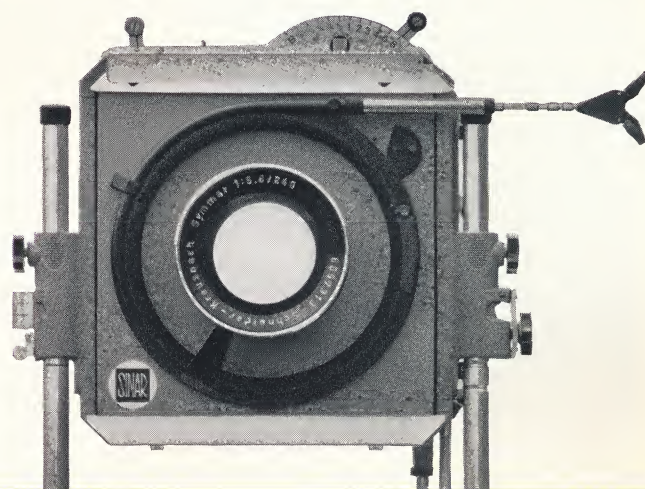
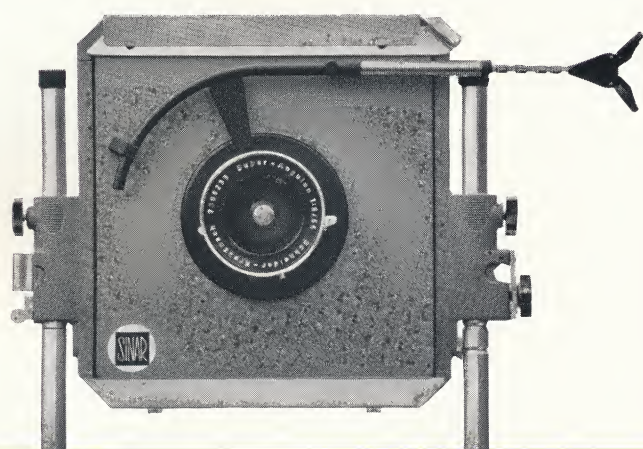
Superiority even with the accessories

The SINAR Automatic Shutter, with its aperture of $3\frac{1}{4}$ " (82 mm), is self-locking, and can be used for wide angle work and with all formats. It can be seen and set from back or front, and provides arithmetic exposures from 1/50 to 8 full seconds, and bulb. The use of one shutter for all lenses, and one set of shutter speeds, instead of several lens-shutter combinations, gives simplicity, greater accuracy, and will therefore be particularly appreciated by colour photographers. The shutter snaps open manually for focusing, or automatically with the movement of the film holder, which also operates the SINAR Automatic Diaphragm.



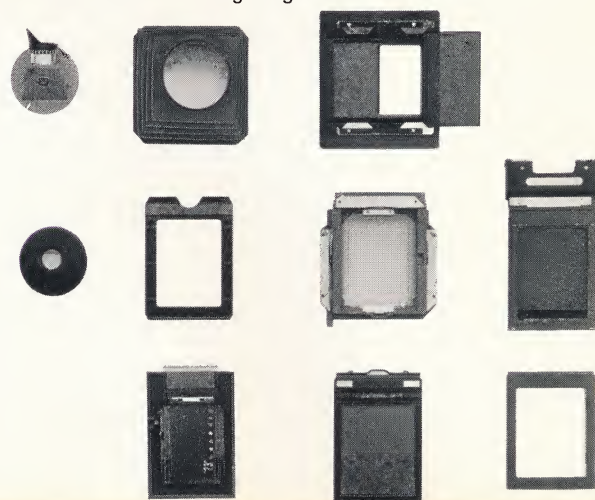
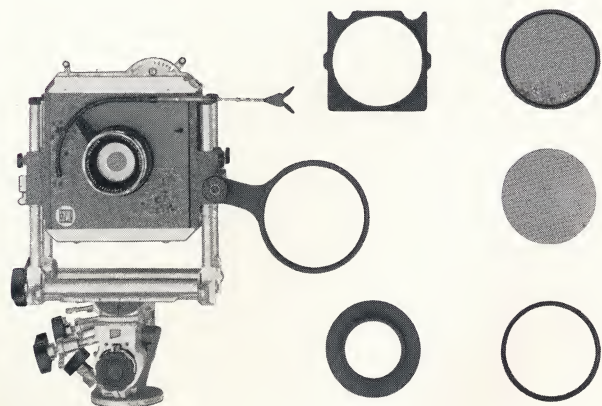
The Rear Set Diaphragm can be seen and set from back and front, or from any position. It is self-locking, and permits setting to any intermediate aperture. The whole unit can be pivoted through 90° stages to give greater accessibility.

Automatic Diaphragm stops down to pre-selected aperture when film holder is inserted. This gives fast operation in clinical photography, in fashion and portraiture. It can also be operated manually, the same as with the Rear Set Diaphragm.

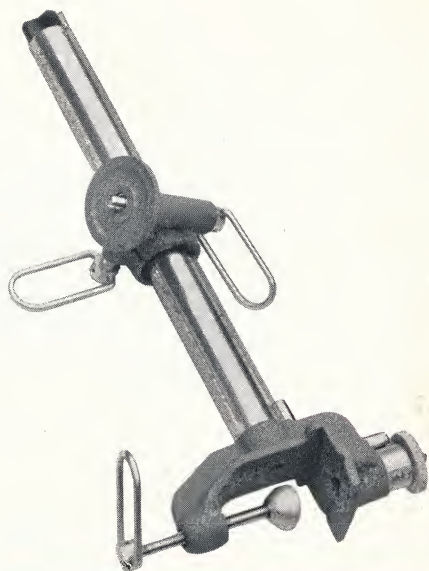


Swing-out double sided filter holder for 103 mm. diam. glass or Pola filters. Square (10 cm. sq.) gelatine holder and rubber bellows lens hood $\times$ 570 available, both screwed to fit above holder. Also reducing rings for Kodak No. VIII and IX filters.

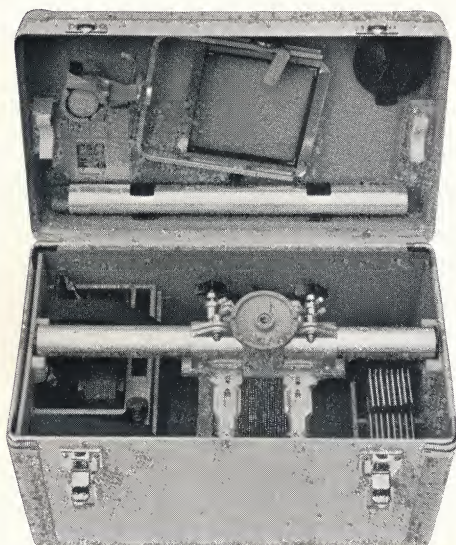
The SINAR 9 $\times$ 12—4 $\times$ 5 back will accept many Graflex, Linhof and Polaroid accessories, such as roll and sheet film holders. The field lens (Fresnel) can easily be fitted, also a dividing back and an enlarging attachment. It also accepts the SINAR viewing bellows with either standard or reflex focusing magnifier.



The SINAR all-purpose clamp and camera holder greatly increases the flexibility of all professional cameras. It assists the photographer in those awkward situations often caused by the limitations of a tripod. It removes the need for expensive ladder tripods, for copy holders and accessories.



Case for SINAR 9×12—4×5; case for 13×18—5×7, similar but somewhat larger. The SINAR case is sturdy and can also be used as a stool.



Case for format-changing adaptor 18×24—8×10, with room for plate or film holders and optical bench extension. Adaptor case 13×18 also available.

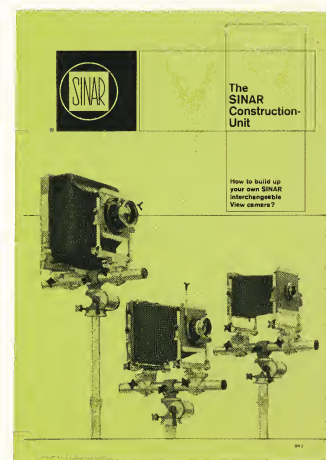


And now?

Choose the ideal camera for your needs

As this booklet shows, the SINAR System is so versatile that it completely fulfils the requirements of many different types of photographic work. Because it uses the construction unit principle, you can start with the basic model **SINAR STANDARD**, if you wish. Additional components can be added later, as you need them.

Please write for the "SINAR Construction Unit" folder. It shows all the units, accessories and attachments, and makes it easy to build your own special SINAR to do just the job that you want it to do.



Did you know ...

that in 1946 SINAR introduced the construction unit system to professional photography?

SINAR — the perfect tool for the professional photographer.

SINAR-FACHKAMERA-BAU

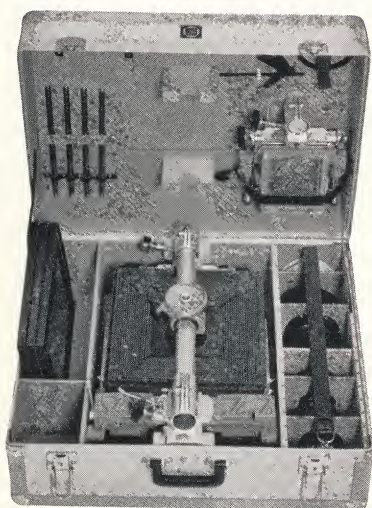
8201 Schaffhausen / Switzerland

Telephone: 053 5 45 27

SINAR pan tilt head, with the disc brake principle, with spring loaded centering device; may also be used for other cameras. Turns through 360°, tilting range 210°, with easy-to-read graduated scales. Good grip. Locking lever adjustable as desired.



Case for SINAR 18×24—8×10, with room for format-changing adaptor 9×12—4×5.



All SINAR camera cases are provided with carrying straps. Up to three outside pockets can be added to the 9×12—4×5 and 13×18—5×7 cases.



Internationally known photographers and firms are using the SINAR

Aalborg Portland-Cement-Fabrik AS	Kopenhagen
Aerojet Co.	Sacramento, Calif.
Agfa-Photo AG	Zürich
Aluminium Industrie AG Forschungsinstitut	Neuhausen am Rheinfall
Ansel Adams, Photographer	San Francisco
Arabian American Oil Company	Saudi-Arabien
Associated British Picture Corporation	Elstree
Richard Avedon Studios	New York City N.Y.
Atomic Energy Research	Harwell
Austin Motor Company Ltd.	Birmingham
Automatic Telephone and Electric Co.	Liverpool
Badische Anilin- und Sodafabrik AG	Ludwigshafen
Bally AG, Schuhfabriken	Schönenwerd
Bell Telephone Laboratories	Murray Hill, N.J.
Bibliothèque Nationale	Paris
Bosch GmbH	Stuttgart
Berlingske Reklamefoto	Kopenhagen
British Post Office Research	London
Brown Boveri & Co.	Baden
Rolf Bublitz, Fotostudio	Hamburg 13
Centre de Recherches Routières	Bruxelles-Sterrebeek
Ciba AG, Chemische Industrie	Basel
Conzett+Huber Druckereien	Zürich
Dunlop Rubber Co. Ltd.	England
Ecole Nat. Sup. d'Arch. et des Arts Décoratifs	Bruxelles
Eidg. Materialprüfungsanstalt	Zürich
ETH, Photographisches Institut	Zürich
Elektriska Svetsnings AB, ESAB	Göteborg
Georg Fischer AG	Schaffhausen
Ford Motor Company Ltd.	Dagenham, Kopenhagen
Generaldirektion PTT, Forschungsabteilung	Bern
Gerichtsmedizinisches Institut der Universität	Basel
Gevaert NV	Mortsel-Anvers
René Gröbli	Zürich
Harlang & Toksvig Reklamebureau AS	Kopenhagen
Hasselblad	Göteborg
Hispano-Suiza	Genève
Hochschule für Gestaltung	Ulm
I. B. M. International Research	Winchester
ICI (Imperial Chemical Industries)	Slough
Insel Spital	Bern
Institut Géographique National	Paris
Inst. Latinoamericano de Cinemat. UNESCO	México
Kodak	Stuttgart/ Kopenhagen
Prof. Kunio Kitano	Tokyo
Franz Lazi, Photograph GDL	Stuttgart
Life Magazine	London, New York
Lintas SA	Amsterdam, Bruxelles,
	Hamburg
Rolf Lutz, Modephotographie	Zürich
Metropolitan Museum of Art	New York City, N.Y.
Mobil Oil Co. Ltd.	Coryton
Montecatini Ist. Donegani	Novara
Musée de l'homme	Paris
Musées Royaux des Beaux-Arts de Belgique	Bruxelles
Nestlé Alimentana	Vevey
New Scotland Yard	London
Nordisk Films Kompagni AS	Kopenhagen
Norsk Hydro, Rjukan	Norwegen
Österreichische Mineralöl-Verwaltungs AG	Wien
Paillard	Ste-Croix
Otto Pietenen	Helsinki
Polaroid Corp.	Cambridge, Mass.
Politiken Reklamefoto	Kopenhagen
Remington Rand Co.	USA
Rijksmuseum	Amsterdam
Rolls Royce Ltd.	Hucknall Nottingham
Rotogravure	Leiden
Ruhrstahl AG	Wittenannen
Sakichi Ozaki, Photographer	Tokyo
Serafimerlasarettet	Stockholm
Service météorologique National	Paris
Shell Photographic Unit	London, Amsterdam
Soc. Necchi	Pavia
Société Philips	Paris
Société des Automobiles Peugeot	Paris
Eugen Smith, Photographer	Croton-on-Hudson
Sulzer Gebr. AG	Winterthur
Svenska Kullagerfabriken (SKF)	Göteborg
Technische Hogeschool	Delft
Tien Wah Press Ltd.	Singapore
Tropical Products Institute	London
Union Carbide Co.	New York City, N.Y.
United Kingdom Atomic Energy Commission	London
University of	Chicago
US Army	USA
Vauxhall Motor Company, Ltd.	Luton
Vogue Magazine	London
Volvo	Göteborg
Western Electric Co.	New York City, N.Y.
Wirtschaftsförderungs-Institut	Salzburg
Wissenschaftlicher Dienst, Kantonspolizei	Zürich
Michael Wolgensinger	Zürich
Yale University	New Haven, Conn.
Yashica International Corp.	Tokyo
Zeiss Ikon AG	Stuttgart